

'A gwaedd y bechgyn...'

Puw, Guto

Cyhoeddwyd: 01/01/2017

PDF y cyhoeddwr, a elwir hefyd yn Fersiwn o'r cofnod

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Dyfyniad o'r fersiwn a gyhoeddwyd / Citation for published version (APA):
Puw, G. (Arall). (2017). 'A gwaedd y bechgyn...'. Cyfansoddiad

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GUTO PRYDERI PUW

‘A gwaedd y bechgyn...’
‘And the outcry of the boys...’

(2017)

GUTO PRYDERI PUW

‘A gwaedd y bechgyn...’ *‘And the outcry of the boys...’*

ar gyfer ffliwt, clarinet a thelyn
for flute, clarinet and harp

(2017)

Comisiynwyd *‘A gwaedd y bechgyn...’* gan Prosiectau Cerdd Cymunedol gyda chymorth ariannol Tŷ Cerdd i’w berfformio gan Ellie Lighton, Sioned Eleri Roberts a Mared Emlyn yn ystod y cyngerdd *Ordinary Men* yn Eglwys y Plwyf, Biwmares ar 18 Tachwedd 2017.

‘And the outcry of the boys...’ was commissioned by Community Music Projects with financial support from Tŷ Cerdd for performance by Ellie Lighton, Sioned Eleri Roberts and Mared Emlyn during the Ordinary Men concert at Beaumaris Parish Church on 18 November 2017.

Mae'r hen delynau genid gynt
Ynghrog ar gangau'r helyg draw,
A gwaedd y bechgyn lond y gwynt,
A'u gwaed yn gymysg yn y glaw.

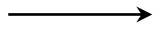
The old harps that were played before are
Suspended on the branches of yonder willows,
And the scream of the boys filling the wind,
And their blood mixed with the rain.

(allan o/from: *Rhyfel*, Hedd Wyn, 1887-1917)
(Eng. trans.: Wade Dowdell)

Hyd/*Duration*: c.9'

Nodiadau Perfformio / Performing Notes

Cyffredinol / General:



Newid graddol rhwng un dechneg/cyfarwyddiad a'r llall /
Continuous change between one technique/instruction and another



Symudyn – ailadroddir tan ddiwedd y llinell. Cyfrir barrau llawn er hwylustod. /
Mobile – repeat until end of line. Full bars are numbered for ease of playing.



Saib byr. /
Short rest.

Offerynnau Chwyth / Woodwinds

flz.

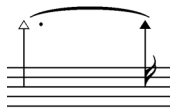
Fluttersong (mor gyflym a phosibl / as fast as possible.)



Synau chwislo ar hap. /
Random whistle tone pitches.



Sain chwythu gan dafodu y llythrennau a roddir. Dynodir os oes angen awgrymiad o draw yn ogystal. /
Air sound tonguing the given letters. Indications are given if slight pitch is also required.

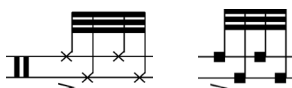


Nodyn uchel (er nid o reidrwydd yr uchaf posibl!). /
Very high note (though not necessarily the highest possible!).

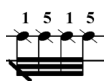
Telyn / Harp



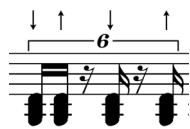
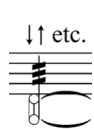
Taro gwaelod, canol a thop y seinfwrdd gyda'r llaw dde, llaw chwith. /
Strike the bottom, middle and top of soundboard with l.h. and r.h..



Taro'r seinfwrdd gyda chledr y llaw, dwrn. /
Strike soundboard with palm of hand, knuckle.



Taro uniad y seinfwrdd gyda bysedd. /
Strike the joint of the soundboard with fingers.



Rhwbio cledr y llaw chwith i fyny a lawr yn gyflym gan greu synau ffrithiant sydyn. /
Rub palm of l.h. quickly up and down the metal strings, creating sudden friction sounds.

sons étouffés

Dampio y llinynnau yn syth wedi eu chwarae. /
Damp strings immediately after playing.

p.d.l.t.

Près de la table



Chwarae gydag ewinedd. /
Play with finger nails.

Fl. - arco (ad lib.)



Yn llythyren E gofynnir i'r ffliwt a'r clarinét i symud at y delyn, gafael mewn bwa ffidil a chwarae'r tant (neu'r tannau) a nodir. /
At letter E the flautist and clarinetist have instructions to move by the harp, take a violin bow and play the specified string(s).

Lleoliad / Location

Awgrymir y dylid lleoi'r perfformwyr fel a ganlyn:
It is suggested that the performers should be positioned as follows:

Ffliwt/Flute	Telyn/Harp	Clarinet
X	X	X

Cynulleidfa / Audience

'A gwaedd y bechgyn...'

'And the outcry of the boys...'

Mae'r hen delynau genid gynt
Ynghrog ar gangau'r helyg draw,
A gwaedd y bechgyn lond y gwynt,
A'u gwaed yn gymysg yn y glaw.
(allan o/from: *Rhyfel*, Hedd Wyn, 1887-1917)

GUTO PRYDERI PUW

Lento ma giusto ♩ = 54
non vib.

Ffliwt/Flute

Clarinet Bb

Lento ma giusto ♩ = 54

Telyn/Harp

5

8

pppp (*sempre*)

tongue-slap

ff

ff

(r.h.)

(l.h.)

pppp

f

ff

fff

f

ff

ppp — *pp* — *ppp*
(bisbigliando - very fast)

ppp (*sempre*)

1. 2.

(very fast, slurred)

ppp

f

pp

(fingers on the joint
of soundboard)

1.

2.

25

5

norm. vib.

mp *mf*

f *ff* *5*

mp

5

mf *6*

ff

4

27

mp *ff* *ff*

f *mp* *ff*

ff

A Senza misura

29

mf *p*

mf *p*

wait until cue for following bar from harp

wait until cue for following bar from harp

A Senza misura

mf *p* *f*

mf *p* *f*

repeat until fl & cl have stopped then cue next bar

B

30

f *mp* *f* *p*

f *mp* *f*

B

ff palm of hand

32

f *ff* *ppp* *mp* *fp* *mf*

warm metallic sound

whistle tone

5

(r.h.)

mf (l.h.)

ϕ

poco accel. Più mosso (♩ = 69-76)

35

ord. *mf* *ff* *pp*

flz. *ff*

pp

C

poco accel. Più mosso (♩ = 69-76)

(r.h.) (l.h.) *ff* ϕ *pp* (sempre)

C

37

p *pp* *mf* *pp*

(sim.)

39

p *mf* *p* *cresc.* *6*

p *pp* *3*

(p.d.l.t.)

air sound with slight pitch
t k pah k t k t k t kr (sim.) *6*

f *6* *6* *6* *6* *6*

(sim.) *p nat.* *pp*

43 *6* *6* *6* *6* *6* *6* *pp*

Detailed description: This musical score page contains measures 39 through 43. It is written for piano and voice. The piano part features complex textures with triplets, sixteenth-note runs, and dynamic markings ranging from *pp* to *f*. The voice part includes lyrics and melodic lines with slurs and dynamic markings. Measure 39 starts with a piano introduction. Measures 40-41 show a vocal entry with lyrics 't k pah k t k t k t kr' and a piano accompaniment of sixteenth-note patterns. Measures 42-43 continue the vocal and piano parts with similar textures and dynamics.

45

cresc.

f

flz.

mf *p* *ppp*

5 6 3 6 6 6 6

47

pp *mf*

p

6 6 6 6 6 6 5

flz.

49

t k pah k t k pah k t

p *pp*

pp *mp > p*

flz.

sons étouffés

p *f* *mp*

3 3 3 6 6 6

52

flz.

mp *pp*

mp *p* *mp*

slow arpeggio.

57

non vib.

mp *ppp*

non vib.

pp *ppp*

p *mf*

60

norm. vib.

p *mp* *pp*

(non vib.)

ppp

sons étouffés

p *mp*

p *mf*

D Senza misura (meno mosso)

64 *fp* *mf* *mp* *5*

tongue-slap *mf* *5* *5*

ord. *p* *6* (ord.)

D Senza misura (meno mosso)

nat. *ppp*

sons étouffés *p* *mp* *3* *3*

(take quick breath - only if necessary) *ppp* *p* *pp* wait until cue from harp

tongue-slap *mf* *5* *5* cue harp

(play the mobile after flute starts)

p.d.l.t. *pp* nat. Place hp down and take vn bow. cue following bar after F# from cl. arco (ad lib.)

E Calmo (♩ = 63) *mf* *6* *5* *5* *pp* *8^{vb}* *p* (ossia fermata) *p*

take position by hp (stage right) and take vn bow

ord. *mf* *6* *5* *pp* take position by hp (stage left) and take vn bow

E Calmo (♩ = 63) (♩ = 52) (ossia fermata) Fl. - arco (ad lib.)

Cl. arco (ad lib.) *p*

mp

70

arco (ad lib.) *p* *mp* (Fl.)

mp *mf* *p* *mp* *p*

(8) -----

♩ = 63
omit music in brackets
if there's not enough time

air sound, no pitch
t k t k t
5

77

p (Cl.) *ped. gliss.* *f*

Fl. to retun to original position ♩ = 63

Hp *fff* palm of hand

82

f (sim.) *mp* *f*

sf *pull hp back on shoulder* *sons étouffés* *pp* *p.d.l.t.*

loco *Cl. to retun to original position*

(8) -----

85

mf *f*

air sound, no pitch, raise bell

f *nat.* *mp*

87

f

88

Detailed description of the musical score: The score is for three systems of music. Each system consists of three staves. The top staff of each system is a grand staff (treble and bass clef). The middle staff is a separate staff, likely for a piano or harp. The bottom staff is another grand staff (treble and bass clef). The first system (measures 85-86) has a melody in the top staff with dynamic markings *mf* and *f*, and a bass line with a natural sign and a piano line with a natural sign and *mp*. The second system (measures 87-88) has a melody in the top staff with a forte (*f*) dynamic, and a bass line with a forte (*f*) dynamic. The third system (measures 89-90) has a melody in the top staff with a forte (*f*) dynamic, and a bass line with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

89

System 1 of the musical score, measures 89-90. It features five staves. The top two staves (treble and alto clefs) contain complex rhythmic patterns with many sixteenth notes, marked with a '5' and a 'v' (accents). The bottom three staves (bass, tenor, and another bass clef) contain simpler patterns, including chords and single notes, also marked with a '5' and a 'v'. The key signature has one flat (B-flat).

90

System 2 of the musical score, measures 90-91. It features five staves. The top two staves continue the complex rhythmic patterns from the previous system, marked with a '5' and a 'v'. The bottom three staves feature triplets (marked '3') and a mezzo-piano (*mp*) dynamic marking. The key signature has one flat (B-flat).

91

System 3 of the musical score, measures 91-92. It features five staves. The top two staves continue the complex rhythmic patterns, marked with a '5' and a 'v'. The bottom three staves feature triplets (marked '3') and a mezzo-piano (*mp*) dynamic marking. The key signature has one flat (B-flat).

92

93

G Calmo e teneramente ♩ = 56

ff

ord. 3

ffpp

p

G Calmo e teneramente ♩ = 56

ff

96

ppp

mp-p

pp

ff

bisbigl.

ppp

f

100

(random whistle tone pitches)

pp

tongue-slap 3

sffp

bisbigl.

ppp

(sim.)

mp *ppp*

hp to play b102-3 if whistle tones are not possible

p

mp

air sound

t k pah k

6

104

ord. 3

mp

pp

mf

p

mp

pp

(sim.)

pp

p

ppp

p

109

t k 3

mf

tongue-slap 3

ord. 5

p

5

quickly take position by hp (stage left)

(random whistle tone pitches)

pp

ppp

ord.

tongue-slap

mf

pp

p

ppp

Fl. to play if whistle tones are not possible.
(the bowed G string below should be avoided)

Fl.

arco (ad lib.)

p

mp

(□)

ppp

p

114

pp

mp

mfp

ppp

